

NATIONAL ENDOWMENT FOR THE HUMANITIES

SAMPLE APPLICATION NARRATIVE



America's Media Makers:
Production Grants

Institution: World Music Productions



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

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SAMPLE PROPOSAL

This sample of the narrative portion from a grant is provided as an example of a funded proposal. It will give you a sense of how a successful application may be crafted. It is not intended to serve as a model. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants are also strongly encouraged to consult with staff members in the NEH Division of Public Programs well before a grant deadline. This sample proposal does not include a budget, letters of commitment, or resumes. Please note that this document has been converted from a .pdf file, which may cause inconsistencies in spacing.

Project Title: Afropop Worldwide

Institution: World Music Productions

Project Director: Sean Barlow

Grant Program: Humanities Projects in Media

Grant Type: Production, UI-50026-07

A. The Nature of the Request

Afropop Worldwide is a weekly public radio program that since 1988 has introduced American listeners to the music cultures of Africa and the African Diaspora. Hosted by Georges Collinet from Cameroon, the series is distributed by Public Radio International (PRI) to 99 stations in the U.S. and by XM satellite radio. Over the past four years, with support from the NEH, Afropop Worldwide has collaborated with leading humanities scholars and authors to add depth and authority to our programs. In particular, we have developed the Hip Deep series within Afropop Worldwide, a distinct set of programs that introduce humanities themes to the general public through comprehensive musical narratives. World Music Productions requests a grant of \$[removed] from the National Endowment for the Humanities to continue this work by researching, producing and distributing 10 original programs and encoring 14 reedited Hip Deep programs for the 2007-2008 Afropop Worldwide season. This grant would also allow us to use new technology to go beyond the traditional public radio model and create new ways to reach new audiences with humanities material we have developed for Hip Deep. The total project cost is \$[removed].

The goals of the project are to:

- Seek out new ways to harness the internet's movement towards user-directed media consumption. First step: make all Hip Deep programs available free of charge on our web site in on-demand streaming format. Expand companion features by adding more links to complementary on line sources and humanities research.
- With the existing programs available on line, begin a major technology initiative to create new knowledge-distribution models that extend and enhance the linear, radio program format. Develop a prototype for a user-directed presentation of the audio, text, and visual materials developed so far for Hip Deep. Prototype an exploratory map, a non-linear tool providing access subject-specific, audio and visual excerpts from Hip Deep programs and on-line features. Educators, students, and the curious public will use this geographic interface to chart their own exploration of Hip Deep subjects. Ultimately, apply this model to the entire Hip Deep series.
- Build on the success of Afropop Worldwide's Hip Deep series and leverage our years of experience to create ten, new substantive and engaging radio programs that give listeners an entrée into contemporary humanities scholarship. Work with our existing core group of scholar advisors to identify promising young scholars doing original research that will help us explore key remaining chapters of the Afropop Worldwide story. The new programs will focus on two overriding themes: the music of countries in recent or ongoing conflict zones (Sudan and Sierra Leone), and diaspora communities, particularly those in the United States (Cape Verde, Nigeria, Mande West Africa).
- Harness rising popularity among young internet community of user-generated material (such as YouTube and MySpace) by experimenting with links from Hip Deep landing pages to areas where the public can post comments, questions for the scholar, photos, students' synopses of papers on related topics, favorite links. Traffic will be driven to this opportunity by prominent announcement on homepage and PR efforts. This space will be clearly marked as "Community Contributions" and have a disclaimer that this is not the scholar vetted Hip Deep material. A monitor will be employed to ensure that entries not racist etc. before they goes on-line.

- Develop mutually beneficial partnerships with major humanities institutions such as museums and universities to help them go beyond their traditional audiences for exhibitions, scholarly presentations and collections. Build out our web site to serve as a portal for humanities institutions posting materials on the web. In turn, these institutions will promote our on line Hip Deep materials creating new, synergistic opportunities for educators, students and others. Our first partners are the Arab American National Museum in Dearborn Michigan (Dr. Anan Ameri) and the Center for Black Music Research at Columbia College in Chicago (Dr. Samuel Floyd).
- Work vigorously with our marketing and distribution partner, PRI, to increase listenership in the 2007-2008 season. Continue to re-edit existing Hip Deep programs to work as stand alone 13 part series suitable for public radio station that do not carry the regular Afropop Worldwide series.

B. Overview

Afropop Worldwide promotes greater understanding of the contemporary musical cultures of Africa, the African Diaspora and the Middle East, thus building a larger, better-informed audience and a more culturally educated and tolerant world. Through the exploration of humanities themes—transculturation, national, ethnic and international identity, hybridization, and inter-generational conflicts—we aim to illuminate historical and cultural connections, notably those that affect American society and culture. Hip Deep reflects our belief that music provides a singularly potent entrée for listeners and web users to learn more about history, geography, religion, societies, and the movement of ideas and culture in our world. The work we do involves much listening, reading, and interviewing on the part of our production team as we familiarize ourselves with music, history, literature and contemporary scholarship on the subjects we cover. In collaboration with scholar program advisors, Hip Deep producers shape that knowledge into vivid, coherent radio narratives, and extensive web features, rich with imagery and links to further sources. In four seasons, Hip Deep programs have proved their ability to ease listeners comfortably into unfamiliar territory, and leave them with new understanding. (Approximately 50 Hip Deep programs have been produced to date.) We have developed innovative techniques to evoke even centuries-old events, times and places. We may not know what music sounded like in medieval Al-Andalus, or in 9th century southern Iraq—a land substantially populated by East Africans—but guided by scholarship, we can discern history’s echoes in the textures and themes of contemporary music. In the 2007-2008 season, we will apply these techniques to new subject areas that extend and complement work done so far.

Afropop Worldwide and Hip Deep provide musical narratives unlike anything else in American media. Program Directors at our carrying stations frequently use phrases like “unique on public radio,” “gives our listeners a window on the world,” and so on to describe the program (see Documentation section H). The subjects are rich and often beyond the scope of a single program, leading us to develop groups of programs that complement one another. For example, a set of existing Hip Deep programs have traced the Arabization of North Africa, the Zanj and Fatimid rebellions and the Suni/Shiite divide, the Arab slave trade, the legacy of Al-Andalus, and subsequent social and musical realities in North Africa and the Eastern Mediterranean. This series culminates this year

in a program that probes the overall relationship of Islam and music—what the Koran says, and how it has been interpreted and enforced in the various places whose stories we have told. This deeply provocative program will cap our Arab music series with history and philosophy that goes to the heart of the ideological crisis in the Islamic world today. Similarly, our ongoing exploration of the “hip hop generation” extends this year to segments in programs on Sierra Leone, Sudan, and the French Antilles. As in the past, new programs will be broadcast in sequence with evergreen editions to help listeners make illuminating connections week to week. In addition, once all the archival programs are available on-demand, we can suggest groupings of shows that work together as research aids and supplement educational curricula. With renewed NEH support, we will concentrate on two important new thematic areas, first the music of conflict and post-conflict zones. Over the 19 years we have been creating Afropop programs, certain locations and realms have been under-represented due to conflict related barriers. It is not practical to travel today to Sudan or, until quite recently, Sierra Leone to do music research. In the case of Sierra Leone, civil war all but brought an end to musical life between 1991 and 2002. In Sudan, music has gone on through decades of civil conflicts, but very little of it has reached beyond the country’s borders. This year, in collaboration with scholars and the insider contacts they have developed, we will penetrate these troubled lands, exploring music and history through the eyes and ears of people who have dedicated much of their lives to them. We will also consider other faces of conflict, such as post-colonial ethnic and religious tension in Nigeria. In Brazil, leading ethnomusicologist Samuel Araújo will give our listeners unprecedented access to a drug-gang ruled, crime-ridden favela (slum) neighborhood of Rio de Janeiro.

Using the highly innovated strategy of training young residents to act as researchers, Araújo is currently studying these culturally rich zones, once inaccessible to outsiders however credentialed or brave. Our second area of thematic focus will be diaspora communities, many of them fed by refugees of the aforementioned conflicts. A set of Diaspora Encounters programs will begin close to home with case studies of three African diaspora communities in the United States. The Mande griot musicians who seek patronage within New York City’s West African enclaves are recreating an ancient cultural interaction in a contemporary American context. Meanwhile, Nigerian immigrants bring the vestiges of colonial era ethnic division with them to America, even as their children inherit a new, polyglot perspective that may be assuaging old divisions, at least in diaspora. Connecting themes of diaspora and migration, we consider the older, more complex story of Cape Verdeans who came to New England as sailors in the 19th century, and are now deeply ingrained in cities like New Bedford, Massachusetts. Beyond American shores, we explore the hybrid layerings of culture in the French Antilles and the Afro-Indian West Indies, and the remarkable case of black Peruvians, removed first from Africa, and then from the familiar shores of the Atlantic to a uniquely separate cultural realm Heidi Feldman calls the “Black Pacific.”

As always, these programs will be critically informed with historical and cultural context provided by humanities scholars, and made available in the United States through radio, and worldwide through our data-rich website and weekly podcast. In addition, this year we will prototype a user-directed, exploratory map, an innovative, internet presentation

mode for Hip Deep materials. In our prototype, users will begin from a map of the Mediterranean Ocean region and explore the history of Al-Andalus— from its 8th centuries beginnings to its echoes today—by clicking on icons and arrowed lines to hear audio excerpts from our existing, three-part series on The Musical Legacy of Al-Andalus, and also read excerpts from supplementary web materials that further illuminate this crucial and little understood history. This prototype will help us refine an approach that we can apply to the entire Hip Deep series in future years. Finally, we continue to expand our radio horizons. For the past two seasons our distributor, PRI, has offered two sets of 13 Hip Deep programs to stations at no charge. This program will continue in 2007- 08. In addition, The Mosaic Foundation, a Washington D.C. based organization run by the wives of Arab ambassadors to the United States, has awarded Afropop Worldwide a \$20,000 grant for research and production of a 13 part series, “The Music and Cultures of the Arab World.” Additional funding still needs to be raised, but we are optimistic given the timeliness of the subject. This funding will allow us to produce a set of original programs that dovetail with our Hip Deep work. Some of these programs will be re-edited for inclusion in Hip Deep. Similarly, existing Hip Deep programs will be re-edited for the Arab World series, which is scheduled to begin distribution in early 2008. PRI is excited about the new series and optimistic that stations will want to air it. If full funding is achieved, we plan to do original research in Cairo, where we will interview and establish relations with Egyptian scholars, who in turn will generate vital new materials for programs. Through all these initiatives, we see exciting new synergies between the original field work that has always been a hallmark of Afropop Worldwide, and the expansive scholarship and technological innovation that have distinguished four years of Hip Deep.

Intellectual Content and Themes

Cultural flows into and out of Africa have everything to do with why music sounds the way it does throughout the world today. While some of these musical transferences are generally understood, many more are not. In a time when humanities scholarship has belatedly come to focus on the complex cultural history of the African Diaspora, there is an unprecedented opportunity to bring new understanding to a general audience. Hip Deep aims at nothing less than transforming a love of music into a knowledge of history, religion, literature and other humanities disciplines all too scarce in our national media landscape.

History and Geography

The heart and soul of Afropop Worldwide’s intellectual content is history and geography, specifically that of Africa and its vast and varied global diaspora. This panorama of richly interwoven events is replete with stories of movement, continuity, hybridization and change. The most widely known and significant movement is the importation of perhaps 12-million Africans to the Americas from the early 1500s through the mid-nineteenth century, a central fact in our history that continues to inspire innovative humanities scholarship. Looking at the United States, it is useful to consider more precisely which African ethnic groups came to the country, and when. Historical factors such as the spread of Islam in Africa and the dissolution of empires there, notably the Bambara Empire in the 19th century, help us establish exactly who was likely to have become

captured into slavery during particular periods, and where they would have been taken. When we know that most of the slaves brought to New Orleans passed through trading centers on the Sene-Gambian coast of West Africa, as well as where these people originated, and how they were viewed and treated by their French, Spanish and American overseers, we gain valuable insight into the deepest African origins of American popular music and culture. These subjects have been explored deeply in past Hip Deep programs and continue to inform new ones.

Conflict, Migration and Diaspora

Proposed programs turn the spotlight on more recent African immigrants, people whose stories are tied not to slavery but on unrest, conflict, and lack of subsistence level jobs in post-colonial Africa. There are tens of thousands of Sierra Leoneans in Washington, D.C., some 20,000 Mande West Africans with a young and strongly coherent community in greater New York City, and large communities of Nigerians in places like Cleveland, Ohio, Houston, Texas, and Washington D.C.. These diaspora communities, and especially their increasingly Americanized children, lend new meaning to the term “African American.”

This season’s focus on current and recent conflict zones raise profound questions of humanities scholarship. We touched on Sudan’s complex and baffling history with Eve Troutt Powell in a program on the Arab slave trade, which ravaged Sudan’s traditional societies in the 19th century. Now, working with Sudanese cultural historian Ahmad Sikainga, we delve into the stories of surviving veterans of the country’s rich but traumatized cadre of older musicians, as well as members of the hip hop generation, notably Emmanuel Jal, who brings to this emerging genre the credibility of a child soldier who risked everything to escape across the desert on foot. The new program will help listeners grasp the history of ethnic and religious strife and the exacerbating colonial rivalries behind today’s newspaper headlines. In West Africa, Sierra Leone descended into a decade of brutal civil war, while nearby countries like Senegal, Guinea, and Mali did not. Why? Did Sierra Leone’s large influx of freed American slaves alter traditional cultural dynamics? Can the war be blamed on a pernicious breed of what Gary Stewart and John Amman call “big man politics?” What is the role of the much touted diamond trade? Published academic works are only beginning to address these questions, so we collaborate here with authors and community scholars, as always using music to illuminate cultural as well as socio/economic issues. For example, Sierra Leone’s Truth and Reconciliation Commission marshals musicians as agents of healing and rebuilding the nation’s social fabric.

Hip Deep’s 2007-08 Hip Deep season considers how transplanted African culture plays out in contemporary, New World societies. Large numbers of Indians migrated to the West Indies in the 19th century creating Afro Indian communities in places like Trinidad and Tobago, and Guyana. Award-winning ethnomusicologist Peter Manuel (CUNY), guides through the world of Tan-singing, Chutney pop, contrasting patterns of hybridization in these neighboring, but distinctly different, nations. Then, in Afropop Worldwide’s first Hip Deep program on the French Antilles, Brenda Berrian (University of Pittsburgh) brings the perspective of a literary scholar to an examination of traditional

and popular musical expression in Guadeloupe and Martinique. The Antilles are torn between conflicting French and Afro-Caribbean loyalties. Musical performance and production continue to mirror mediated identities of their participants, and the still unresolved tensions of their histories. Religion and Cultural Evolution It is impossible to understand music and the history that has shaped it without examining spiritual and religious contexts. In this season we will explore the growing importance of Christian gospel music in Nigeria, both at home and in diaspora, as well as the ebb and flow of religious fundamentalism in Sudan, which has created a shifting and at times dangerous environment for musicians. Master tapes by 20th century masters of Sudanese music were destroyed in one effusion of religious conservatism. In a new chapter of our Arab music and history series, we take on the vexing and sensitive question of Islamic prohibitions against music. News accounts about instruments smashed and music banned on religious grounds in Sudan, and more recently Afghanistan, Iran, and Pakistan, seem sharply at odds with the fact that Islam has created some of the world's greatest musical traditions. This season, acclaimed author Joseph Braude speaks with historians, musicologists, musicians and Islamic clerics, helping us understand the arguments for and against prohibitions, and the deeper reasons why one side or the other has gained the upper hand at particular times and places.

Transculturation

"Transculturation" is a term coined by Cuban anthropologist Fernando Ortiz to describe the dynamic process that occurs when a culture is moved to a new place. Not surprisingly, this theme recurs in myriad guises on Afropop Worldwide. This year's programs explore fascinating new examples: Indian culture and music coalescing into New World hybrids and transplantations in the Caribbean; African traditions subtly permeating musical life and value systems in the Middle East; Cape Verdean cultural integration after generations in New England; and socially engaged American hip hop culture adapting itself to sensitive realities in Sudan and Sierra Leone, where national identity is being actively renegotiated. Globalizing Tradition: Musicians as Mediators of Ancestry and Modernity Behind the tumultuous political events in post-colonial Africa and the Americas lies a fundamental question: What is the appropriate way to preserve, honor, and continue ancient culture while developing societies that can thrive in the globalized, technologically driven, contemporary world? Societies throughout the world are engaged in a continual process of mediating notions of tradition and modernity. Musicians both reflect and drive this process. In the 70s, Nigeria's Fela Kuti adapted African derived American funk and R&B, introducing elements of indigenous music to arrive at a distinctly Nigerian, big band sound called afrobeat. He also Africanized the foreign notion of the dissident, the protester, and so foreshadowed the coming candor of the hip hop movement. Sometimes musicians react against the wave of foreign culture by reverting to local forms of expression, a process UCLA's A.J. Racy recently called "glocalization." This emergence of and continuing strength of both neo-classical and "street" pop genres (such as rai and sha'abi) in the Arab world testify to this.

Hybridization and National Identity

Conquests, occupations, wars, migrations, religious movements, and political coups all have profound effects on peoples' sense of who they are. In Africa, borders drawn by

Europeans with disregard for, or prejudice towards, ancient ethnic notions of territory have created identity issues unlikely to be resolved in the foreseeable future. Sometimes a foreign cultural construct, such as religion, music or dance, can be a pathway to new, shared identity. In Peru, African descendents whose history has been neglected and buried now look to hybrid expressions in what Paul Gilroy calls the Black Atlantic—particularly the Caribbean—as models for new forms to bolster their own emerging identity. Caribbean cultures are mosaics of hybridization. One scholar compared the complex cultural layerings their histories have bequeathed them to a “tossed salad.” Programs this year on Indians in Trinidad and Guyana, and musical identification in the French Antilles offer vivid case studies, parallel narratives to our programs on African diaspora communities in the United States.

How is Hip Deep different from other Afropop Worldwide programs?

Programs proposed here are part of Afropop Worldwide’s ongoing Hip Deep series, which has aired since the fall of 2003. Standard Afropop Worldwide programs tend to focus on artist careers and current musical trends. Hip Deep is an enhancement of Afropop Worldwide that enables us to delve into scholarship that underlies and amplifies our work. Listeners’ appreciation of today’s music from all over the world, whether heard on Afropop Worldwide or in other ways, is reinforced by the understanding they gain from Hip Deep programs. Anyone who hears our program “Taarab: The Art of Ecstasy in Arab Music” will experience music of the Arab world with new sensitivities. The academy is producing excellent work in our subject area, but new insights often languish in books read only by specialists. Few media channels bring such material to the general public. Our radio adaptation of Robert Farris Thompson’s ground breaking book, *Tango: The Art History of Love*, undoubtedly reached more people than the book itself.

Because of their rich, humanities-informed content, Hip Deep programs are “evergreens.” They work well for encore broadcast, and for educational and research purposes. Our production team has developed invaluable skills for turning humanities scholarship into effective radio, honing nuances of this art with each passing year. The NEH has committed significant resources to make this work possible, so it makes sense to take advantage of this investment by continuing to marshal our team’s experience and skill, particularly as we now focus on ways to bring the entire body of work to a new, and often younger, audience on the internet. Additionally, in the current public radio climate, program directors are hesitant to change their schedules, and newly launched programs have struggled to win significant carriage. With the advantage of our long-held broadcast platform, we bring new content to an existing audience. As our program directors continually observe, there is no other radio offering that consistently tells the story of Africa and the African Diaspora with the depth of humanities scholarship we provide. Listeners continue to praise our host, Georges Collinet for his warmth and enthusiasm. With Hip Deep, we have created a format that draws out the humanities themes that underlie musical histories and genres from different regions and countries, making them easy and pleasurable to absorb. While other public radio programs do touch on international music and culture, their 3-5 minute format segments cannot facilitate the in-depth, contextualized treatment of historical, geographical and cultural themes that Hip Deep programs offer. Listeners hear a featured artist or music, but learn minimally about

the music's origins or connections to a bigger cultural picture. Hip Deep's formula of combining music and scholarship in an hour-long format stands in marked contrast.

Lessons Learned

- No matter how brilliant the scholar or profound the narrative, the music we play must hold the listener's ear. We are first and foremost a music program, and can not lose sight of the fact that our listeners expect to hear great music on every Afropop Worldwide program. According to listener feedback (See Documentation section J.) they do.
- Some humanities scholars can be unskilled in presenting their research on air. Through coaching and the use of preliminary interviews, our team has become skilled at evoking not just a scholar's authority, but also his or her passion. Even a scholar unable to present effectively on the air can be a valuable resource for program ideas, original research, interview materials and hard to find music, also script review, bibliography suggestions, website contributions, etc. Our format, balancing host commentary and other voices, allows us to find the right blend, giving exceptionally radio-friendly informants maximum air time.
- Scholars are used to working with longer time-frames for projects than media professionals and this affects program planning. We have learned to allow plenty of time for pre-production (i.e. securing interviews with hard to get sources).
- Scholars cannot be counted on to produce radio quality sound in their field work and often need help in recording skills. Sometimes alternative sources of sound have to be found. When a scholar is going into the field before we produce a program, it is well worth coaching him or her, or even loaning equipment to ensure superior sound.

C. The Broadcast Program and New Technology Presentation

The best way to get a sense of the creative approach of Afropop Worldwide is to listen to the program samples on CD. We submit two, full program samples with this proposal that demonstrate the range of style and content possible within the Hip Deep format. Sample 1 is from our current season "Africans in the Arabian Gulf," an exploration of a fascinating topic that is both relevant to current world events, and almost entirely ignored by media, and even the "world music" industry. Sample 2, "The Musical Impact of Al-Andalus, Part 1," showcases a crucial portion of the audio content we will adapt for use in our prototype exploratory map. The spoken passages by Professor Dwight Reynolds make up the intellectual core of that presentation. We hope that panelists will be able to listen to both programs, or parts of both, in order to get the fullest possible impression of our wide-ranging endeavor. These program samples demonstrate the way Afropop Worldwide collaborates with scholars. A typical Hip Deep program is distilled from a large body of data. The process begins with reading and consultation. Then producers construct programs using the familiar voice of our host to bridge scholarly concepts and historical context with musical examples that animate and deepen understanding. Our producers gather far more music and interview material than can be presented in a one-hour program. In addition, there are often supporting photographs, articles, and other resources that cannot be incorporated into the radio format, and many of these are incorporated into supporting web features.

We believe we have identified an equally powerful set of scholarly voices for the 2007-2008 series, and with the benefit of their research materials, the vast Afropop Worldwide archive, and the ready access to artists and researchers our New York location provides, the new shows will also be exceptional.

Taking Hip Deep Beyond the Public Radio Niche

All the stories we've been telling for the last four years of Hip Deep are part of one big story—the movement of people, cultures and ideas to and from Africa. We think the crucial next step in the development of our humanities-focused research and program making work is to break out of the linear, one-way, one-hour program format and develop ways to reach new audiences. In particular, we want to allow people to enter this big story from as many starting points as possible. New technology provides intriguing possibilities. In our 2007-2008 proposal, we propose less new programs than in past years in order to devote more time and resources to enhancing the technological potential of Hip Deep. The centerpiece of this proposal is a prototype for a newly interactive presentation model for the materials we have produced to date. The research, development, outreach and maintenance costs associated with these initiatives will be significant. It may be more economical to hire a half-time person on the technology side, rather than rely on contractors. We are committed to meeting our goals in the most efficient and affordable way possible and we are still researching the best way to do that.

Project 1—Hip Deep on-line: Put all the existing Hip Deep programs (approx. 50 so far) on-line as on-demand streams with a new, user-friendly interface that serves as an attractive entrée to a world of scholarship. In addition to our existing on-line materials (programs, interviews, photographs, discographies) we will provide access to other resources developed by the scholars and institutions we work with (see Project 3). We will plan and roll out a promotional campaign to reintroduce Americans to Hip Deep in its new on-line incarnation. This will include exhibiting “Hip Deep on-line” in at least one major educational conference and perhaps more. The target audience: high school and university educators and their students.

Project 2—Self-Guided Learning.

The Concept: Working with technology experts, create a prototype for an on-line Hip Deep experience that transcends the linear, one-hour, radio format. Users will be able to begin within a general realm of enquiry expressed in the form of a map, and then, using state-of-the-art technology, literally chart their own course to the specifics of history, geography, and the cultural story.

This year, we will leverage our three-part Hip Deep series on The Musical Legacy of Al-Andalus for the pilot project, and perfect its presentation as a model for future implementation across the entire Hip Deep series. The starting point will be a map of Spain, North Africa, and the Eastern Mediterranean (including Damascus, and Baghdad), with a set of icons and movement lines drawn on it. As users trace the sources and destinations of the people and cultures of Al Andalus, they will be presented with options, short, audio excerpts of the music and scholarly interviews that make up these programs, as well as photographic, textual materials that further explain the aspect of the

story they are pursuing. For example: The fate of the Umayyads; How Jews came to Al-Andalus; Ziryab, mysterious mastermind of new culture. Click on one of these links and you will hear or see a succinct but deeply informative presentation and then return to the map where you can continue your exploration. The exploratory map can be redrawn to represent the territory during the major periods of this history (8th- - 9th Centuries, 10th- - 11th Centuries, 12th- - 15th Centuries). The principle reason for the three map versions is not so much to catalogue the minute details of political change—which would be enormously complex—but rather to allow for groupings of exploratory options that generally characterize the establishment of Al-Andalus, its golden age, and its period of decline leading up to the expulsions in 1492. When you select a new time frame, different audio visual options will be displayed, linking the user to “atoms” of material relevant to that period. In addition, at the bottom of the screen, there will be a time line allowing users to access many of the same atoms using a temporal rather than geographical schema. Professor Reynolds is very enthusiastic about this project and has agreed to consult with us to ensure the most accurate and useful presentation possible. This prototype will be implemented as an online exhibit, but it could later be expanded into a Museum exhibit usable by other institutions.

The Technology: The three, existing Al Andalus programs will be broken into a total of 50-60 audio atoms, each running between 3 and 6 minutes. This will involve minor rewriting and re-editing of atoms so that they work as standalone audio segments. There will be a roughly similar number of text/photo excerpts, subject-specific segments of the lengthy interviews with Dwight Reynolds and others posted on our website, and where appropriate, other on-line sources. Because all of these atoms are reformatted versions of existing on-line materials, this project introduces no new concerns about legal rights.

Working with our award-winning technology advisor [removed] (who has been instrumental at all phases of our website development over the past 7 years), and a team she has personally selected for their expertise and willingness to work for us at below market rates, we plan to implement this prototype using customized Google Maps, with JavaScript and AJAX and Flash/ActionScript code as needed to draw materials from our existing PHP/MySQL database. We will need to make some modifications to the database to incorporate “geotagging” codes, which allow us to associate database items with specific latitude/longitude locations for mapping applications. Although Google Maps is technically still in Beta test, it has now supported enough successful applications that we deem it trustworthy. We do anticipate a potential issue with the 65,000 daily limit on map views, however we have a strategy to deal with this.

We will use a counter to monitor use, and if we approach this limit, we will implement alias domain addresses to accommodate demand. Overall, we are convinced that this is proven, versatile technology and a strategy that will allow us to build flexible applications at relatively low cost. **Project 3—Partnerships:** The best presenters in the humanities are all currently exploring the use of new technology to reach audiences beyond the conventional academy. The mission of Hip Deep is not to compete, but rather to collaborate with, complement, and help empower such efforts. We will reach out to the scholars and institutions we have collaborated with in creating Hip Deep and work to

integrate the on-line materials they are creating into our on-line, Hip Deep universe. We will make it easy for our partners to post articles, photo essays, filmed lectures, etc. on line and link them to the subject-specific landing pages for each program on our site. We will also use the Afropop.org homepage to promote new and noteworthy content these entities create.

In addition to the universities and departments we have worked with in creating Hip Deep programs, we will partner with institutions such as the Center for Black Music Research at Columbia College in Chicago (under the direction of Dr. Samuel Floyd) and the Arab American National Museum in Detroit (under the direction of Dr. Anan Ameri) to promote our initiatives. Our stations partners in Chicago (WBEZ) and Detroit (WDET) will serve as cross-promotional partners with Afropop and our new institutional partners for live events and on-line presentations. Although our goal is to expand beyond the public radio audience, our existing public radio station partners will obviously continue to be critically important allies in this endeavor.

D. Program Descriptions and Treatments

Program descriptions and treatments are included in Documentation section E.

E. Companion Website

In 1999-2001, we received a two-year, \$250,000 grant from the Corporation for Public Broadcasting to begin the process of building a sophisticated relational database from our research archive, and a searchable, database-driven web site. The afropop.org site was launched in January 2001 and has seen several technology upgrades since then. We view our website as an integral part of the overall service we provide. The site is frequently cited in the New York Times and other publications. And the comments by the public (See Documentation section J) confirm that they use both our radio and web services and see them as a continuum. Our website gets 400,000 page views per month and 160,000 unique visitors per month. The research-sharing and cross-promotion of Afropop Worldwide programs with the website and the Afropop e-Newsletter, reaching over 32,000 registered users every week, has created a powerful synergy that is paying dividends in increased public service. Support from the NEH will help us build on this success, dramatically expanding the humanities scholarship disseminated via the Hip Deep series. In addition, we have recently forged an exciting partnership with the National Geographic's world music web site to supply them Afropop content in exchange for active links to our site on each biography and style essays supplied them. This gives us valuable exposure to the some 10- million unique visitors per month that National Geographic's web sites get. Afropop Worldwide listeners are encouraged to visit afropop.org three times during the course of each radio broadcast. Listeners can read complete transcripts of interviews with artists and scholars sampled in the program, view photographs relating to music cultures featured on air, and search our audio archive for related programs to listen to. Listeners also sign up for our free weekly e-Newsletter that summarizes links to fresh features, CD and book reviews, interviews, and so on. We have worked hard to make as much of our research material as possible available on-demand to radio listeners, students, educators, music fans, media producers, and concert presenters. This large and diverse community has come to respect us for excellent

writing, research, musical taste and production skill. Appreciative educators even assign Afropop listening and reading to their students as course work. (See Documentation section J).

Afropop Worldwide constantly endeavors to make the afropop.org site more useful and resource-rich for visitors. As of spring 2007, our current programs will be available via on-demand streaming, an enhancement we expect to significantly boost usage as it will make our latest productions and companion web features available worldwide. The Afropop Worldwide staff, in conjunction with the Hip Deep scholars, is working to further develop Hip Deep resources for the site, with the goal of producing a dedicated program page for each program, including links to the following elements:

- Related Afropop Worldwide radio programs and podcasts
- Full transcripts of interviews with participating scholars
- Complete discography of program
- Bibliography resources from program
- More information on afropop.org on specific genres of music
- Links to related material on our Partners' sites.

In January, 2006, we launched a much appreciated new vehicle for disseminating our work—a weekly podcast that features 8-10 minutes of choice excerpts from that week's on-air program. Over 50,000 people have subscribed in the first 15 months. Our podcasts also help drive people to our web site and radio program.

F. Project History

The Hip Deep program format is an evolution of our traditional approach, taking a theme and interweaving information and narrative by host Georges Collinet with field recordings of ambient sound, interviews with the artists and content experts, as well as live, archival, and commercial recordings. To date, we have produced over 500 hours of original programming that have often featured the research, insights and field recordings of humanities scholars from the disciplines of musicology, history, linguistics, Spanish and Portuguese studies, religion, and others. With NEH support, we have been able to substantially deepen our treatment of humanities themes for a general audience. We have also expanded our circle of supportive humanities scholars. Among the 50 Hip Deep programs produced to date:

- “African Slaves in Islamic Lands,” produced in collaboration with Eve Troutt Powell (University of Pennsylvania).
- “The Fertile Crescent: Haiti, Cuba and Louisiana,” produced by Guggenheim fellow Ned Sublette
- “Ethiopia, Empire and Revolution” and “Ethiopia: Diaspora and Return,” produced in collaboration with Kay Kauffman Shelemay (Harvard).
- “The Art of Improvisation, Parts 1 and 2,” produced by Banning Eyre with Paul Berliner (Duke), Eric Charry (Wesleyan), Abraham Adzenyah (Wesleyan), and A.J. Racy (UCLA).
- “The Musical Legacy of Al-Andalus: Parts 1-3,” produced by Banning Eyre with Dwight Reynolds (UC Santa Barbara)

- “The Story of Rai (Algeria)” produced by Sean Barlow with Mark Schade Poulson (Denmark)

G. Audience and broadcast prospects

The proposed programs will reach the Afropop Worldwide audience, which reflects the core public radio audience. Presently our program airs on 99 PRI affiliate public radio stations across the U.S. The latest Arbitron rating we have (spring 2006) reports that our weekly audience cume is 115,000 listeners, not including on-line listeners. The ongoing consolidation of public radio to all news and information formats does not help music-based programs but Hip Deep’s heavier talk content make our limited run Hip Deep series offerings more attractive. In addition, we benefit from excellent relations with program directors garnered from over 20 years in the public radio industry. We attend the Public Radio Program Directors conference every year to refresh ties with colleagues and to introduce our work to those new to the field. Our distribution and marketing partner, PRI, is simply the best in the business for independently produced programs. They have a superb team of station reps who periodically call their stations to check in with the programs, such as Afropop Worldwide, that they are actively considering. Hip Deep programs are also now available digitally on ProNet, a new form of distribution. If stations prefer to receive programs on CD, PRI will send that as well. Afropop Worldwide is also available through XM satellite radio. National Geographic has selected our podcast as one of a dozen recommended on their podcast page. PRI has placed our podcast on Sprint’s cell phone service which gives us more audience and extra income. In 2006, we were very proud that the U.N. asked us to distribute Afropop Worldwide to their radio stations at their peace-keeping missions in Africa (Congo, Ivory Coast, Liberia, and planned for Sudan).

Online access to Afropop Worldwide’s Hip Deep programs will take a big step forward when we enable on-demand streaming of current programs in Spring, 2007. We will promote this easy, on-line access to our program through our weekly Afropop e-Newsletter (32,000 registered users) every week and through notices and ads in music and trade magazines. With all these forces working together and with the public becoming more comfortable with internet possibilities, we think our web-based listening will increase our cumulative listening substantially.